

ANNALE MUSICALI

(1800)

1800  
1800

Herzog August Bibliothek Wolfenbüttel

0 1 2 3 4

Gray Scale

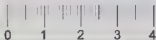


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0 1 2 3 4 Gray Scale



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Gray Scale



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0 1 2 3 4

Gray Scale



Geistlicher  
DIALOGEN  
Ander Theil /

Darinnen  
Herrn Opitzens  
Hohes Lied Salomonis

In I. und 2. Vocal-Stimmen / 2. Violinen / einem In-  
strumental- und General-Baß componiret,

Von

Andrea Hammer Schmieden. *Hammer Schmieden*  
BASSUS INSTRUMENTALIS.



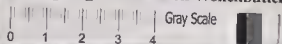
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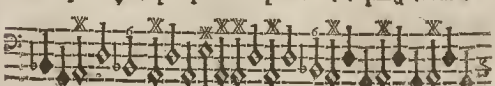
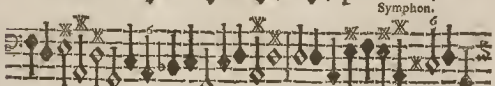
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I.

à 3. vel 4.

Bass. Instr.



W a a a a H

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0 1 2 3 4

Gray Scale



Handwritten musical score for Bassoon (Bafs. Inf.). The score consists of seven staves, each beginning with a bass clef and a key signature of one flat (B-flat). The notation includes various musical symbols such as notes, rests, and dynamic markings. Annotations in German are interspersed throughout the score:

- Staff 1: *Symphon.*
- Staff 2: *Seuch mich hinter die*
- Staff 3: *Symphon.*
- Staff 4: *Wenn darff ich*

Other markings include numbers (6, 4X) and various symbols (X, S) above the notes.

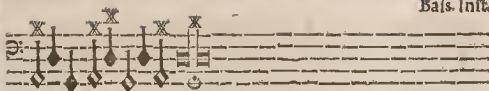
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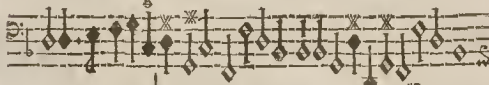
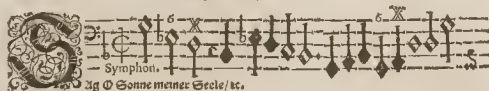
Gray Scale







II. à 4. vel 5. Voc.



AAAAA

Bafs. Inf.

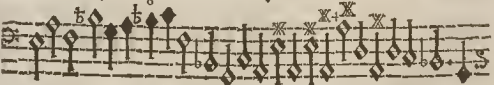
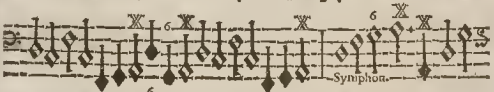
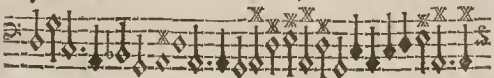
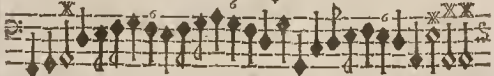
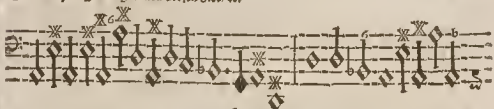
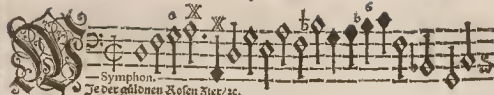
Symphon.

Du bist schön

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0 1 2 3 4 Gray Scale

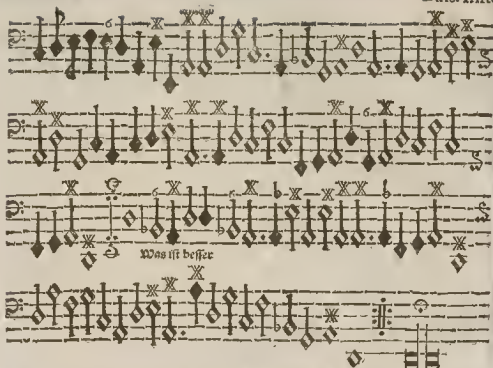




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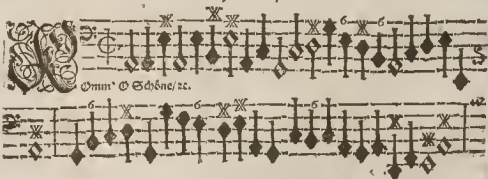
0 1 2 3 4 Gray Scale



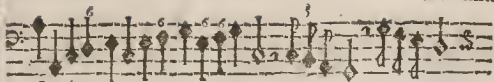


IIII.

à 3. vel 4.



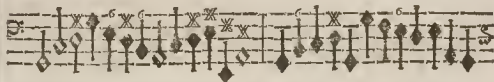
Bass. Inf.



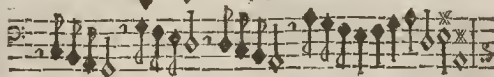
Symphon.



Nichts ist starrwig



Symphon.



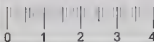
Der sagt blawe Geigenbaum



Symphon.

Bbbbb

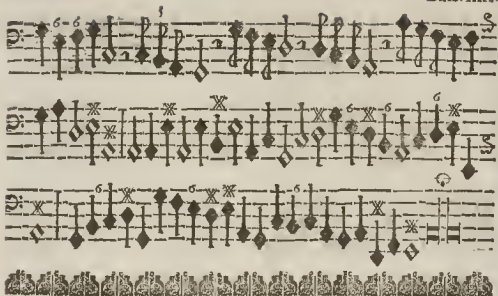
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Gray Scale



Bass. Inst.



V. à 3. vel 4. Voc.



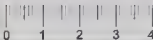
Herzog August Bibliothek Wolfenbüttel

0 1 2 3 4 Gray Scale

Bass. Inf.

Handwritten musical score for Bassoon (Bass. Inf.). The score consists of seven staves of music. The notation includes various musical symbols such as notes, rests, and dynamic markings. The first staff begins with a treble clef and a key signature of one flat (B-flat). The second staff has a treble clef and a key signature of one flat. The third staff has a treble clef and a key signature of one flat. The fourth staff has a treble clef and a key signature of one flat. The fifth staff has a treble clef and a key signature of one flat. The sixth staff has a treble clef and a key signature of one flat. The seventh staff has a treble clef and a key signature of one flat. The score is marked with various dynamics and articulations, including accents, slurs, and breath marks. The text "Zilien" is written below the fourth staff, and "Symphon." is written below the fifth staff. The score ends with a double bar line and a repeat sign.

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Gray Scale



Bass. Inf.

4X

Wann der rothe

6 X 4X

6 X 4X

765

Wie ein Rehe

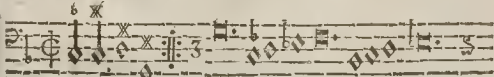
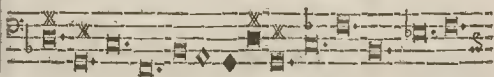
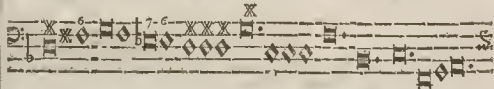
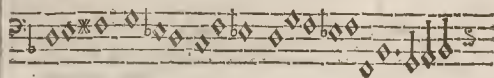
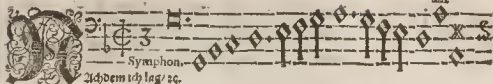
4X

The image shows a handwritten musical score for a Bass instrument. It consists of six staves of music. The first staff begins with a treble clef and a key signature of one flat (B-flat). The music is written in a style that includes many accidentals and ornaments, with annotations like '4X' and '6' above certain notes. The second staff continues the melody, with the text 'Wann der rothe' written below it. The third staff has '6 X 4X' above it. The fourth staff has '765' above it. The fifth staff has 'Wie ein Rehe' written below it. The sixth staff begins with '4X' above it. The final staff is empty. The notation is dense and characteristic of 18th or 19th-century manuscript notation.

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0 1 2 3 4 Gray Scale



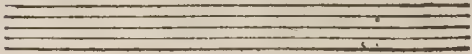
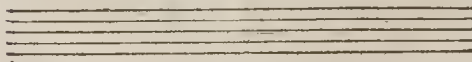
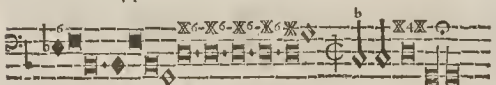
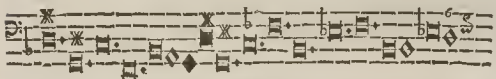
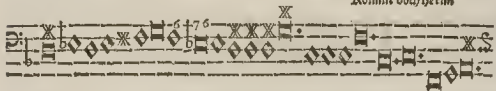
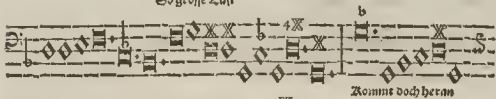
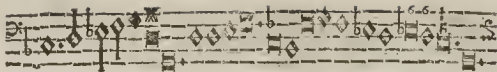


Bbbbbb ff

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Gray Scale

0 1 2 3 4



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0 1 2 3 4 Gray Scale



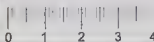
**Die Lied wie ich die/2c.**

**Wie fern**

**Symphon.**

**Die Bühne**

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Gray Scale



3  
Presto  
Noch rother

4X

4X

6

6

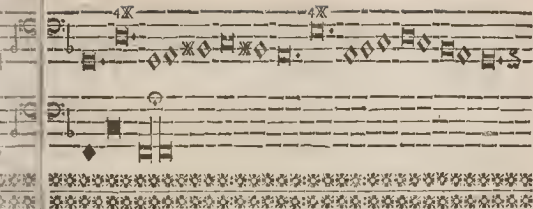
6

3

Als wie zur

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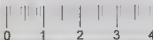
0 1 2 3 4 Gray Scale



VIII. à 4. vcl 5. Voc.

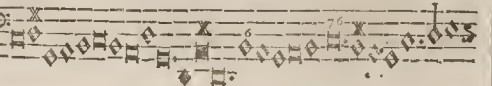
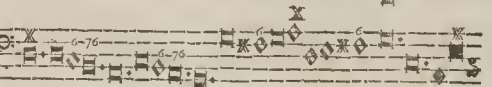
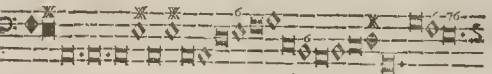
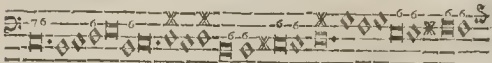
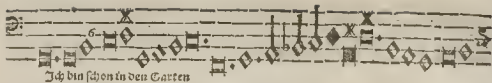


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Gray Scale

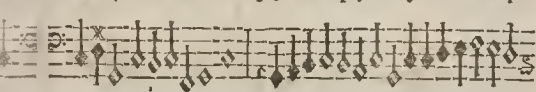
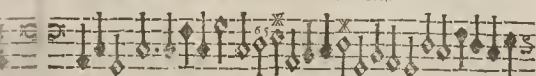
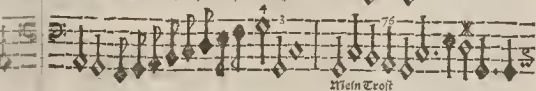
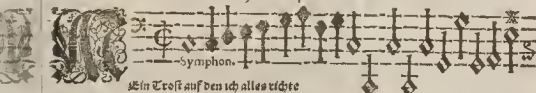




Bass. Instr.

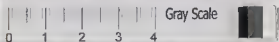


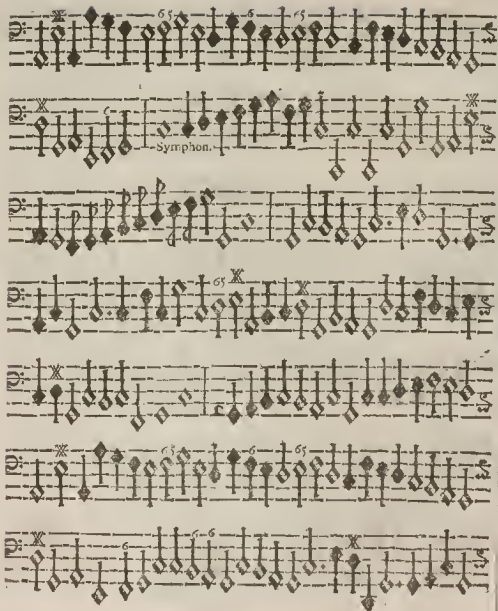
IX. a 3. vel 4. Voc.



Ecce if

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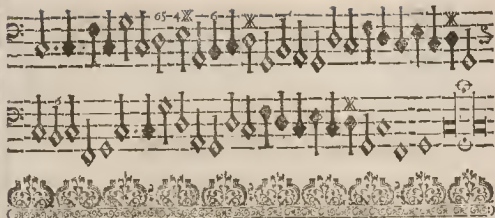
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0 1 2 3 4 Gray Scale





Bass. Inst.



X. à 4. vel 5. Voc.



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0 1 2 3 4

Gray Scale



Handwritten musical score for Bass Instrument (Bass. Inst.). The score consists of seven staves of music, each featuring diamond-shaped notes and various musical symbols. The first staff includes the number '5-6' above a group of notes. The second staff includes the number '6' above a group of notes. The third staff includes the number '6' above a group of notes. The fourth staff includes the number '6' above a group of notes. The fifth staff includes the number '6' above a group of notes. The sixth staff includes the number '6' above a group of notes. The seventh staff includes the number '6' above a group of notes. The text 'Ich bin und bleib des Liebsten' is written below the third staff. The text 'Symphon.' is written below the fifth staff. The text 'Was seht ihr' is written below the seventh staff.

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0 1 2 3 4 Gray Scale



Handwritten musical score for Bass and Contrabass (Bass. Inf.). The score consists of six systems of staves. The notation includes diamond-shaped notes, rests, and various musical symbols like 'X' and '6'. The lyrics are written below the staves.

Wie lassen nur

Wir wollen sehn

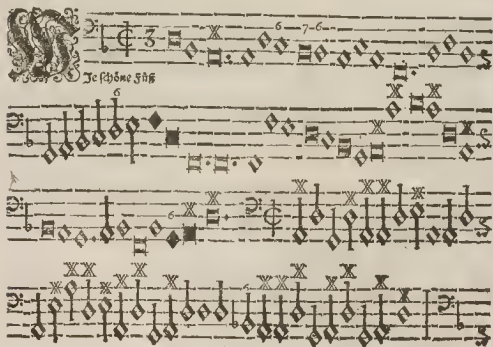
Alledenn will ich



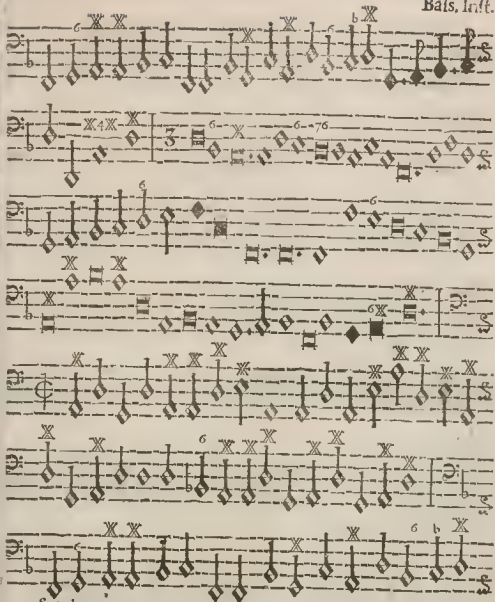


XI.

à 4. vel 5. Voc.



**Bass, Inst.**



Symphon.

□□□□

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0 1 2 3 4 Gray Scale

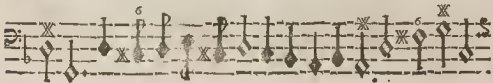
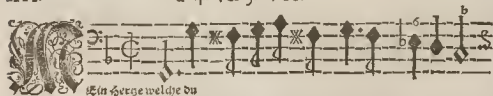
### Gray Scale

0 1 2 3 4



XII.

à 4. vel 5. Voc.



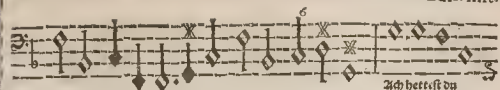
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0 1 2 3 4

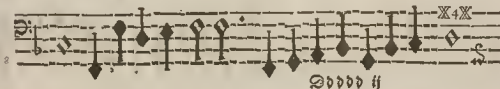
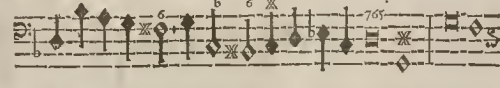
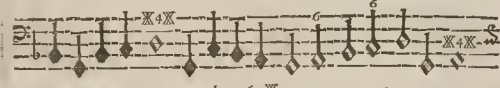
Gray Scale



Bafs. Infl.

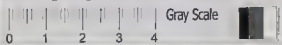


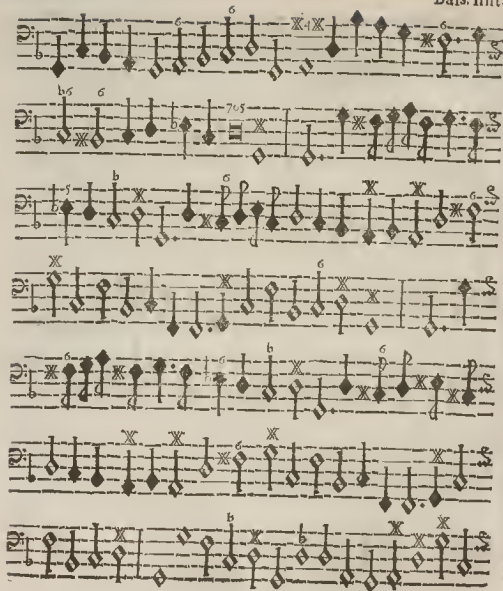
Ach heffest du



Obddd if

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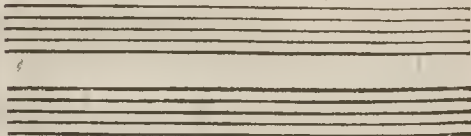
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0 1 2 3 4 Gray Scale





Bass. Inst.



E N D E des Hohen Liedes.



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Gray Scale



## XIII. Aria. à 3. vel 4. Voc.

Bass. Inf.



The musical score is written for Bassoon (Bass. Inf.) and consists of seven staves. The first staff begins with a decorative initial 'S' and the word 'Symphon.' above it. The lyrics 'Vgend ist der beste Freund' are written below the first staff. The music is in 3/4 time, indicated by the '3' in the time signature. The notation includes various musical symbols such as notes, rests, and accidentals, with some notes marked with 'X'.

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0 1 2 3 4 Gray Scale

Bass. Inst.



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0 1 2 3 4 Gray Scale



## XIV.

## Aria. à 4. vel 5. Voc.

## Bass. Cont.



Presto  
Symphon.  
Sei Gott das Herz geber

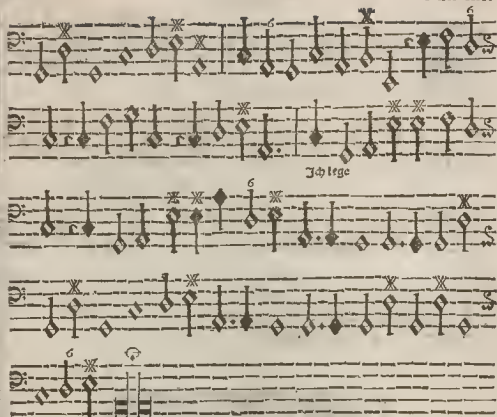
The musical score consists of seven staves of music. The first staff begins with a treble clef, a common time signature, and a key signature of one flat. The music is written in a style typical of 18th-century manuscript notation, featuring many ornaments (marked with 'X' or '6') and slurs. The second staff continues the melody. The third staff has a '6' marking above it. The fourth staff has a '6' marking above it and the word 'Symphon.' written below it. The fifth staff has a '6' marking above it and the word 'Lass böse' written below it. The sixth staff has a '6' marking above it. The seventh staff continues the melody. The notation includes various note values, rests, and dynamic markings.

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0 1 2 3 4 Gray Scale



Bass. Inst.



Ich lege

Geete

Herzog August Bibliothek Wolfenbüttel

0 1 2 3 4

Gray Scale



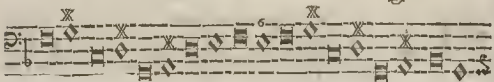
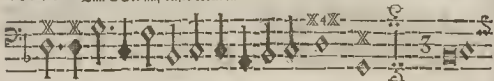
XV.

Aria à 3. Voc.

Bass. Inst. Viol.



Sinn Gott auf unsre Lenden



Bass. Inst. Viol.

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0 1 2 3 4 Gray Scale



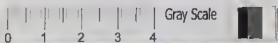
# Register.

I	I.	Liebstes sagt in süßen Schmerzen / 1c. <i>Cantus solus, cum Duobus Instrumentis.</i>	à 3. vel 4.
II	II.	Sag O Sonne meiner Seele / 1c. <i>Cantus &amp; Tenor, cum Duobus Instrumentis.</i>	à 4. vel 5.
III	III.	Wie der güldnen Rosen Zier / 1c. <i>Cantus &amp; Tenor, cum Duobus Instrumentis.</i>	à 4. vel 5.
IV	IV.	Komm O Schöne wo ich bin / 1c. <i>Tenor solus, cum Duobus Instrumentis.</i>	à 3. vel 4.
V	V.	Der mich mehr noch liebt als sich / 1c. <i>Cantus solus, cum Duobus Instrumentis.</i>	à 3. vel 4.
VI	VI.	Nachdem ich lag in meinem öden Bette / 1c. <i>Cantus solus, cum Duobus Instrumentis.</i>	à 3. vel 4.
VII	VII.	Mein Lieb wie schöne bist doch du / 1c. <i>Tenor solus, cum Duobus Instrumentis.</i>	à 3. vel 4.
VIII	VIII.	Komm Nordwind du / O End steh auf / 1c. <i>Cantus &amp; Tenor, cum Duobus Instrumentis.</i>	à 4. vel 5.
IX	IX.	Mein Trost auf den ich alles richte / 1c. <i>Cantus solus, cum Duobus Instrumentis.</i>	à 3. vel 4.
X	X.	Komm Liebste komm / was fleuchst du denn für mir? <i>Cantus &amp; Tenor, cum Duobus Instrumentis.</i>	à 4. vel 5.
XI	XI.	Wie schöne Fuß vnd auch wie schöne Schuh / 1c. <i>Tenor solus, cum Tribus Instrumentis.</i>	à 4. vel 5.
XII	XII.	Mein Herze welche du die stillen Gärten liebest / 1c. <i>Cantus &amp; Tenor, cum Duobus Instrumentis.</i>	à 4. vel 5.
		<b>E N D</b> des Hohen Liedes.	
XIII	XIII.	Liegend ist der beste Freund / 1c. Aria. <i>Tenor solus, cum Duobus Instrumentis.</i>	à 3. vel 4.
XIV	XIV.	Wer Gott das Herze gleeht / 1c. Aria. <i>Duo Cantu, cum Duobus Instrumentis.</i>	à 4. vel 5.
XV	XV.	Wenn Gott auf unsre Leiden / 1c. Aria. <i>Duo Cantu &amp; Bassus, absq. Instrumentis</i>	à 3. vel 4.

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